Whitney Review 1973|74

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Published annually, the *Whitney Review* surveys the Museum's activities during the preceding fiscal year (July 1-June 30). Compiled by the Museum staff, it is not a formal report, but is intended to record events of general interest.

Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, New York 10021
Telephone (212) 249-4100
Hours: Daily 11-6, Sunday 12-6, Tuesday 11-10.
Admission: Weekdays and Tuesday evenings, $1.00; weekends and holidays, $1.50; children under 12 accompanied by an adult admitted free.
Annual unlimited admission pass: $15.00. Annual student pass: $5.00.

Cover: Installation view of The Flowering of American Folk Art 1776-1876. The exhibition was sponsored by Philip Morris Incorporated and traveled to the Virginia Museum of Fine Arts, Richmond, and the M. H. de Young Memorial Museum, San Francisco. It was attended by a total of over 200,000 people.

Frontispiece: Janet Fish, *Painted Water Glasses*. Gift of Sue and David Workman. Photo by Eeva-Inkeri, courtesy of Kornblee Gallery.

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Bradley Walker Tomlin, *Number 2–1950.* Promised gift of Mr. and Mrs. David Rockefeller in honor of John I. H. Baur. Photo by Jan Jachniewicz.

The Year at the Whitney

John I. H. Baur

It is with very mixed emotions that I write the last of my reports on the year's activities at the Museum. As I noted a year ago, I will retire as Director on September 1, 1974, in order to work on various exhibitions and books which I have long wished to undertake. Tom Armstrong will become Director on that date. We have worked harmoniously together during the past nine months while he was Associate Director, and there will be no sudden dislocations in staff or policy. I am grateful to him for making the transition so smooth.

It will, however, be a new administration in several more ways: the main administrative posts at both Trustees and staff levels have changed hands in less than a year's time. At its annual meeting in May, the Board elected David M. Solinger, who has been President since December 1, 1966, as its new Chairman; Howard Lipman was elected President. At the same time, Mrs. G. Macculloch Miller was named Honorary Chairman and Stephen E. Weil, Secretary. Flora Irving and Alan H. Temple remain in their posts of Vice-President and Treasurer respectively. At staff level, Robert M. Doty, Curator, resigned to head the Akron (Ohio) Art Institute in January and Stephen Weil announced that he would leave the Whitney as Administrator in August to become Deputy Director of the new Joseph H. Hirshhorn Museum and Sculpture Garden in Washington.

During the past season, the Whitney has maintained one of the most active schedules of special exhibitions in the city. There were twenty-three, not including those at the Downtown Branch on Water Street. Of these, twenty were organized by the Museum's own staff while three came to us from other institutions. As in other years they covered a wide variety of subjects. Fifteen were one-person shows of work by living artists, six were group shows in the contemporary field, two were historical shows devoted to phases of 18th- or 19th-century art. Most were loan exhibitions; only three were drawn from the permanent collection.

In order to support so active a schedule, we have had to seek outside funding for many of our exhibitions. Thus The Flowering of American Folk Art was sponsored by Philip Morris Incorporated, the Jacob Lawrence retrospective by IBM Corporation and American Pop Art, in part, by the National Endowment for the Arts. The Architectural League underwrote the small Mark Balet exhibition. Without the enlightened support of these corporations and institutions we could not have undertaken some of our most ambitious and most rewarding exhibitions.

Guest curators planned several of them, as indicated in the list of exhibitions elsewhere in the *Review*. This had the double advantage of gaining the services of outstanding experts in the fields covered and easing the load on our own staff. An innovation was the brilliant installation of The Flowering of American Folk Art by Marcel Breuer and Hamilton Smith, architects of the Museum's

building. Their services were generously donated.

The pace of acquisitions slowed this year compared with the preceding year since fewer purchase funds were available. Nevertheless there were important gifts of a painting by Ad Reinhardt from Susan Morse Hilles and a major Richard Stankiewicz sculpture by Sue and David Workman. In the 19th-century field a charming *Etude* by Theodore Robinson was the gracious gift of Mr. and Mrs. Raymond J. Horowitz. A complete list of acquisitions is included in the *Review*.

A catalogue of the Museum's permanent collection was last published in 1961, with a supplement in 1966. Both are out of print, and a new catalogue including the hundreds of works acquired since then (as well as the Museum's prints, last catalogued through June 1937 with a supplement to June 1942) became imperative. With the aid of a grant from the National Endowment for the Arts this catalogue has now been prepared and is in the hands of the printer.

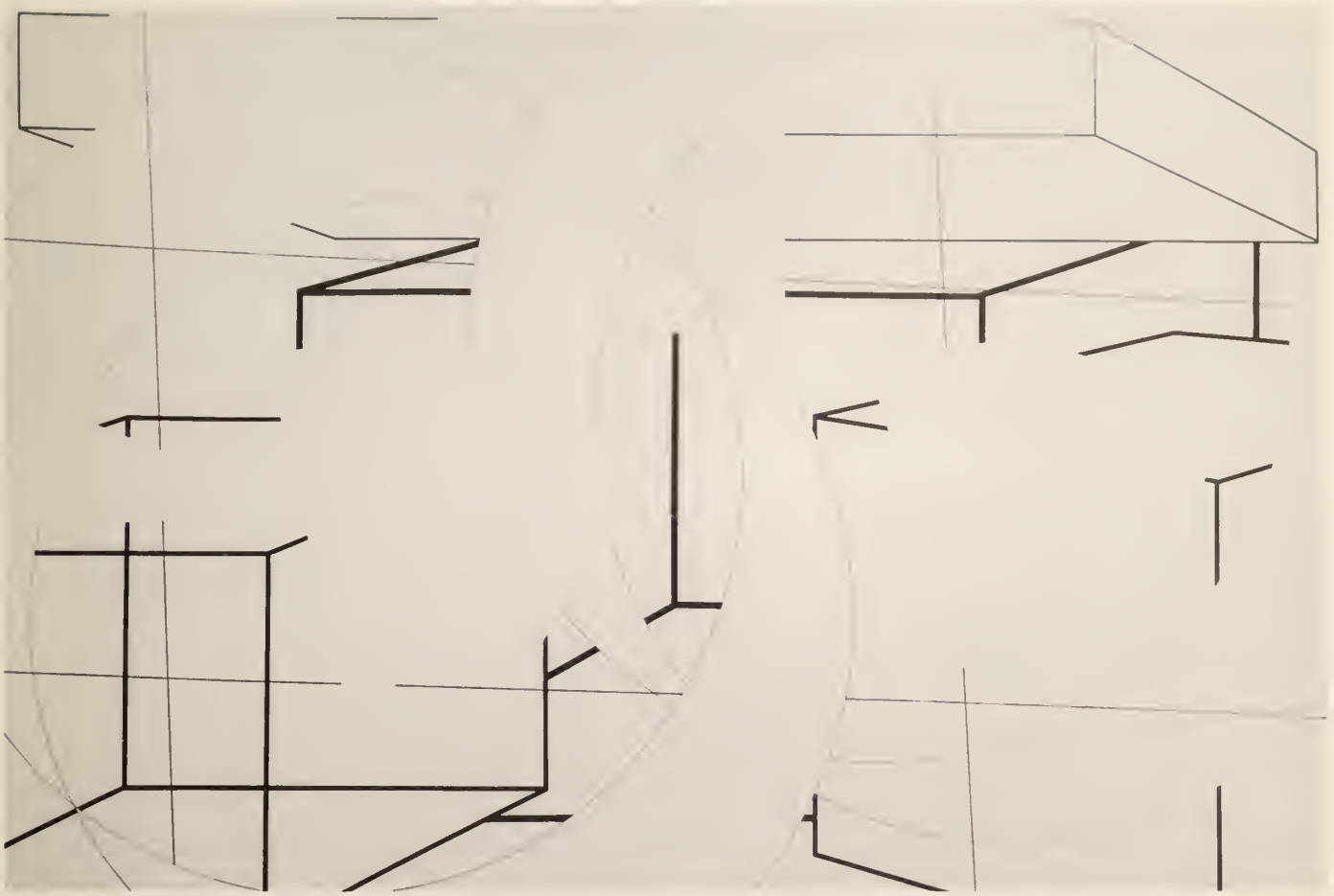
David Hupert's article on the activities of the Education Department covers the varied and innovative programs which it has carried forward. But a special word should be said about the Branch Museum, which completed its first season of operations this spring. Its seven exhibitions in the pleasant quarters on Water Street have attracted consistently high attendance and have more than justified this new experiment in bringing art from the Museum's collection (and elsewhere) to a distant part of the city.

The Museum's Film Department has continued to draw many people to the Whitney to see its 36-week schedule of non-commercial films. It has been under two curators during the past year. After David Bienstock's death on July 25, his assistant, Bruce Rubin, became head of the department. He has now left the Museum, and a third curator, John Hanhardt, will take over in the coming year.

I cannot end my last report without a personal word of gratitude to the Trustees and staff, who made working here so rich an experience. It has been a crucial period as the Museum moved into its new building and assumed, I hope it is fair to say, a larger role than it had played before on the national art scene. The vision, the standards of excellence and the hard, practical work of our President, David M. Solinger, was of immense importance in this expansion. There is no space to name the other Trustees who brought their special skills to bear on our problems, or the fine staff which has implemented the Board's policies so ably.

We have made some mistakes, we have had some failures, but even our errors generated a kind of excitement. I think vitality is the one word that describes the Whitney most comprehensively today, and it is the people who work here who have created that.

Margaret McKellar began her career with the Whitney Museum of American Art as secretary to the director, Juliana Force, in 1941. She was appointed staff assistant a year later, and became Executive Secretary and Registrar shortly thereafter. She was Registrar until 1973, continuing as Executive Secretary until her death on August 12, 1974. The new *Catalogue of the Collection* of the Whitney Museum, scheduled for publication late in 1974, was compiled largely by Margaret McKellar and will be dedicated to her in tribute to her thirty-three years of devoted service to the Museum. Photo by Toba Tucker.



Al Held, *South Southwest.*

Performing Arts

Stephen E. Weil

Perhaps the most remarkable thing about the evening with Pierre Boulez that concluded this year's series of concerts was neither that one of the most acclaimed of contemporary musicians had agreed to appear at the Whitney nor that a capacity audience sat in hushed silence to hear him discuss and conduct his music. It was, rather, that none of the critics thought to mention that this concert was performed in a museum gallery, that the cost of a ticket was only one dollar and that most of the audience sat cross-legged on the floor.

How far we've come since our first performing arts events during the 1967-68 season! All too often, then, the reviewers—and sometimes the audience as well—were as struck by the novelty of the format we were pioneering as by the music and dance programs we presented. Today, concerts at the Whitney are an accepted part of New York's musical life. We have built a large and devoted audience before whom many of the country's finest performers welcome the opportunity to appear in our galleries.

While the pace of the year's exhibition schedule was such that gallery space could only be made available for five evening programs, this season's series was nevertheless among our most distinguished. Dance was represented by two highly contrasting performances: in December, we played host to Lucinda Childs and Company for a concert that the press variously described as "spare," "elegant" and "mathematically precise"; in January, the Nikolais Dance Theatre under the direction of Alwin Nikolais, its founder, composer, choreographer and costume and lighting designer, brought us an evening of high theatricality.

Three composers were singled out for special emphasis: Marc Blitzstein and Al Carmines, whose music for the theater was presented as the season's opener on December 5, and Pierre Boulez who made a rare appearance conducting his own music on May 6. Our January 7 concert featured *Collage*, the Contemporary Music ensemble of the Boston Symphony Orchestra, making its New York debut. Jazz trumpeter Clark Terry appeared as a special guest in the premiere of *Riffs* by Charles Schwartz, the Music Director of Composers' Showcase, who has long been associated with our evening programs.

This season's program would not have been possible without the time volunteered by the Museum's staff. Particular thanks are due to our Building Manager, John Murray, and our Chief Engineer, Don MacLean, who together oversaw the physical and technical details required for production; to Lois Meagher, who handled tickets; and to Robert Clark, the Museum's Chief Security Officer, who managed house arrangements.

Top: Lucinda Childs is seen in her solo, *Particular Reel*.
Photo © 1973 by Fred W. McDarrah.
Bottom: Lee Guilliatt and Essie Borden sing the music of Al Carmines as the composer hunches over the piano. Photo by Lynn Saville.

The Programs for this past season were:

Theatre Music of Marc Blitzstein and Al Carmines
December 5, 1973
Gregg Smith conducted his singers and a chamber orchestra in Marc Blitzstein's 1931 one-act opera *The Harpies;* Al Carmines accompanied five performers long associated with him in selections from fourteen of his theater pieces dating from 1967 to 1973. Miss Cheryl Crawford introduced the evening. Presented by Composers' Showcase.

A Concert of Dance
December 7, 1973
Lucinda Childs and Company (Susan Brody, Judy Padow, Janice Paul and Danny Tai) appeared in the premieres of three new works choreographed by Miss Childs together with a revised version of her *Untitled Trio* of 1968.

Collage and Clark Terry
January 7, 1974
The contemporary music ensemble of the Boston Symphony Orchestra performed the premiere of a new work by Robert Fritz together with compositions by Mario Davidowsky, Donald Lybbert and Peter Maxwell Davies. Clark Terry joined the group as trumpet soloist for the premiere of Charles Schwartz's *Riffs*. Presented by Composers' Showcase.

The Nikolais Dance Theatre
January 11, 1974
Under the direction of its founder, Alwin Nikolais, members of the Theatre presented a divertissement drawn from four works dating from 1953 to 1965 together with a complete version of Mr. Nikolais' *Scenario* of 1971. Presented by Composers' Showcase.

An Evening with Pierre Boulez
May 6, 1974
The renowned Music Director of the New York Philharmonic conducted members of Speculum Musicae in performances of his *Eclat* and *Le Marteau sans Maître*. An early Sonatine for flute and piano completed the program; each work was preceded by extensive comments from the composer. Presented by Composers' Showcase.

Education Department

by David Hupert

Although the opening of the Downtown Branch of the Whitney Museum has received more public attention this past year than any of our other programs, this was certainly not the Education Department's only activity. We also maintained the Studio Program for teenagers at the Art Resources Center (ARC), pursued an active exhibition schedule at the ARC Gallery, conducted the Independent Study Program for its sixth year, produced three exhibitions at the Whitney Museum and offered a graduate seminar course on contemporary art. But like any new arrival in a family, the Branch Museum was the focus of accomplishments.

The idea for the Downtown Branch Museum was conceived by the Education Department in 1970 while it was engaged in an extensive search for a studio facility for the Independent Study Program. An appropriate space for the studios was found in the basement of a vacant city-owned bank building, but other locations suitable for exhibition purposes were discovered. When it became apparent that lower Manhattan needed, wanted and was willing to support a small art museum in the area, the Museum made a commitment through the Education Department to develop a branch museum. By the end of the following year space was offered by the Uris Buildings Corporation in a building under construction at 55 Water Street, and pledges for the first year's operating expenses were received from twenty-eight firms in the financial district. After inevitable construction delays, the Downtown Branch of the Whitney Museum was opened to the public on September 18, 1973.

Over 76,000 visitors came to see the first eight exhibitions in the approximately 4,500 square feet of exhibition space at 55 Water Street. Reviews in the press were overwhelmingly favorable and the appreciation expressed by many of the visitors has been a source of great satisfaction. A prime objective of the Downtown Branch Museum is to make art an integral part of the daily lives of thousands of employees in the lower Manhattan area who have little opportunity to go to uptown museums. We are also attempting to develop a new audience for art. Free admission encourages the uncommitted curious to venture inside.

The Downtown Branch Museum is closely associated with the Education Department's Independent Study Program. Its staff consists of ten Helena Rubinstein Fellows in Art History and Museum Studies who work under the supervision of the Head of the Education Department and the Department Program Coordinator, Toba Tucker. These Fellows, selected from colleges and universities across the country, plan and design installations of exhibitions, write catalogues and give public lectures. In addition to accomplishing the various administrative and maintenance tasks that are necessary for a successful exhibition program, the Fellows produce events by performing artists.

The eight exhibitions at the Downtown Branch Museum during the year were: "Beginnings: Direction in Twentieth-Century American Painting," "Watch the Closing Doors: Mosaics of the City Subways," "3 Sculptors: Calder, Nevelson and David Smith," "Nine Artists/Coenties Slip," "People and Places," "Illuminations and Reflections," "Clay" and "Edward Hopper: Paintings, Prints, Drawings." At the Whitney Museum, the Helena Rubinstein Fellows organized and installed the exhibition "Frank O'Hara: A Poet Among Painters."

In addition to museum studies, the Fellows do major research papers under the guidance of tutors and attend a seminar with an artist or critic once each week along with their fifteen colleagues in painting and sculpture at the Reade Street studio facility. The tutors for the past year, to whom we are extremely grateful for their cooperation, were: Lawrence Alloway, Dore Ashton, Mary Black, Richard Kostelanetz, Max Kozloff, Hilton Kramer, Lucy Lippard, Annette Michelson, John Perreault, Barbara Rose and Irving Sandler.

The Studio Program at the ARC on Cherry Street has continued its work with teenagers, providing the space and materials for their creative activities. The Center's public Gallery, designed to bring a variety of art forms to the neighborhood and to the students' attention in close proximity to their work, had an active year with nineteen exhibitions, mostly of work by young artists. An exhibition of work by Studio Program participants was held in the first-floor gallery of the Whitney Museum in May, and once again it demonstrated the vitality and commitment of these teenagers.

The Independent Study Program is made possible by a generous grant from the Helena Rubinstein Foundation and additional funds from the Andrew W. Mellon Foundation and the Visual Arts Program of the National Endowment for the Arts. The Youth Program has been sponsored by the van Ameringen Foundation, the Samuel H. Kress Foundation, the New York Foundation and the Expansion Arts Program of the National Endowment for the Arts. The Downtown Branch Museum is supported entirely by contributions from members of the lower Manhattan business community.

Seven Helena Rubinstein Fellows in the Independent Study Program: from left, Jane Kleinberg and Brian Gross, Oberlin College; William Zimmer, University of Texas; John Schoonmaker, University of Rochester; Richard Marshall, California State University; Nan Chisholm, Mills College; Richard Armstrong, Lake Forest College, with a sculpture by John DeAndrea. Photo by Toba Tucker.

New American Filmmakers Series

Terry Kemper

The fourth year of the NEW AMERICAN FILMMAKERS SERIES was marked by transition. After the tragic death of its founder, David Bienstock, Bruce Rubin, the former Associate Curator, became the Head of the Film Department and assumed programming responsibilities for the remainder of the year. During the spring, Bruce left New York to pursue an interest in commercial screenwriting. To replace him, John G. Hanhardt, formerly of the Walker Art Center in Minneapolis, has joined the program as its Head.

The fourth year began with the presentation of a memorial program marking the death of the dean of American directors, John Ford. *Directed by John Ford*, a compilation created by Peter Bogdanovich, was the premiere film of the season and was followed by a one-week retrospective showing 22 of the "Old Man's" masterworks. "All in all, *Directed by John Ford* is a trailblazer in its putting on the film record a study of the total work of a director who may have well been one of America's best," said Archer Winsten in the *New York Post*.

At the completion of this exceptional retrospective, the NEW AMERICAN FILMMAKERS SERIES returned to its regular programming format of presenting the most important works of contemporary, independently produced American cinema. The response to the Series has been enormous. Over 73,000 people, averaging over 2,000 per week and representing almost one third of the Museum's admissions, have attended screenings in the small theater on the second floor. The programs continue to be reviewed regularly by the major New York press and by some national publications. The enthusiasm of the critical press for the NEW AMERICAN FILMMAKERS SERIES was reflected in a statement by Howard Kissel of *Women's Wear Daily:* "The professional moviegoer spends so much time trying to determine how the conventions of the commercial film relate to authentic human experience that it is refreshing to go to the Whitney Museum and see films in which human experience is confronted directly."

Highlights of the fourth year, with some of the critical comments they elicited, included:

Sunseed by Frederick Cohn—a documentary on the spiritual consciousness movement among the youth of America. "A sensitive and skillfully made introduction to the New Age" (Nora Sayre, *The New York Times*).

David Holzman's Diary by Jim McBride—acknowledged as one of the landmark films of the late sixties; an underground classic. "It's a brilliant first film. It's one of the few inexpensive movies so perfectly conceived and executed that its limits of technique and equipment actually become assets" (Joe Gelmis, *Newsday*).

Hollywood's New Directors: Early Works—five early independent films by directors who have gone on to create important new Hollywood movies: Martin Scorcese, Terrence Mallick, George Lucas, Brian de Palma and John Hancock. "Yet the Whitney show of 'Early Works' indicates that 'underground' filmmaking has infiltrated the heart of Hollywood, bringing it new talents, new ideas and an uninhibited new spirit" (David Sterritt, *Christian Science Monitor*).

Montreal Main by Frank Vitale—a sensitive portrayal of the love between a 28-year-old artist living in Montreal and a beautiful 14-year-old boy. "Real, very real . . . there's something genuine here, and Frank Vitale and company deserve encouragement and attention" (Archer Winsten, *New York Post*).

Children's Cinema—seven short films chosen especially for the Easter holiday viewing pleasure of children. "The movies are bright, inventive and amusing, with no condescending cuteness or sugar-coating for small-fry viewers" (Howard Thompson, *The New York Times*).

Erotic Cinema—seven films that excite and explore the sexual impulse through the artistry of the filmmakers' craft. "I found the meaning of true erotic art" (Chip Orton, *Manhattan East*).

Four of the feature-length films that received New York or world premieres at the Whitney, *Sunseed, The Innerview, Snapshots* and *Montreal Main*, have gone on to regular theatrical engagements in New York or Los Angeles as a result of their screenings at the Museum. Among the new short films that were presented, two have received special recognition: *Frank Film* by Frank Mouris won the 1974 Academy Award for Best Animated Short Subject, and *Merc* by Mark Obenhaus received the Fiction Film prize at the 1974 Grenoble International Short Film Festival.

The NEW AMERICAN FILMMAKERS SERIES' fourth year was made possible in part by grants from the National Endowment for the Arts and the New York State Council on the Arts.

Top to bottom: "Sufi Sam" in *Sunseed;* Frank Vitale, director of *Montreal Main;* and a still from *Frank Film*.

A view of works given in Mr. Baur's honor, installed for the Friends' dinner for him on June 5.

Activities of the Friends of the Whitney Museum of American Art

Walter S. Poleshuck

A variety of special events was organized for the Friends of the Whitney Museum during the 1973-74 season under the leadership of Herbert S. Adler, Chairman of the Friends' Council, and Mrs. Joel W. Harnett, Vice Chairman.

Two unusual events which attracted large numbers of Friends were planned because of the scheduled retirement of John I. H. Baur, the Museum's Director. The first of these was held on November 28, and was a party to introduce the Museum to the many friends of Mr. Baur's successor, Thomas N. Armstrong III. The other was a dinner in honor of Mr. Baur given by the Friends and co-chaired by Mrs. Matthew A. Meyer and Herbert S. Adler. The dinner was held in the Museum on June 5, and Mr. Baur was presented with a box by Louise Nevelson as a gift from the Friends.

Toward the end of the dinner, Mr. Armstrong surprised Mr. Baur with the announcement of the creation of a substantial art acquisition fund established through gifts from Friends and others in Mr. Baur's honor. He also invited everyone at the dinner to the first-floor Gallery where a number of art works contributed in Mr. Baur's honor had been installed. (Lists of donors to the Baur Fund appear elsewhere in the Whitney *Review*.) Afterward, the Friends danced to an orchestra playing in the main lobby of the Museum.

This season saw the opening of the Whitney Museum's new Branch at 55 Water Street. Mrs. Oscar Kolin as Chairman, with Mrs. Charles Rostov as Co-Chairman, organized a cocktail party for Friends in the new financial district quarters. Space for this innovative little museum was donated by the Uris Buildings Corporation and contributions from 29 businesses in the financial district covered the operating budget for the full year.

Joel S. Ehrenkranz acted as Chairman of two Sunday morning brunch-lectures for the Friends. The first, on October 21, was given by Moussa M. Domit, Acting Director of the North Carolina Museum of Art, who was the visiting curator for the exhibition American Impressionist Painting. The second, on February 10, was attended by almost 200 Friends who heard Mr. Armstrong lecture on the exhibition The Flowering of American Folk Art.

A series of Curator's Choice gallery talks were held during the year. On October 30, Patricia Hills, Associate Curator, guided a number of Friends through the American Impressionist Painting exhibition. On November 13, Robert M. Doty, Curator, talked to Friends about the Extraordinary Realities exhibition which he organized. Finally, on March 6, Alice Winchester, guest curator of The Flowering of American Folk Art, discussed the organization and background of that exhibition.

On April 3, a very special party was held at the Museum for new Friends. Members of the Friends' Council, the Board of Trustees and staff came to welcome the more than 100 who attended.

Mrs. Matthew A. Meyer and Mrs. Louis H. Powell organized an unusual tour on May 1. Two busloads of Friends left the Museum at three in the afternoon for the New York financial district. They were greeted at the Downtown Branch by Toba Tucker of the Museum's Education Department who presented a slide talk describing the work of the new venture. The Friends then went to the Chase Manhattan Bank where David Rockefeller greeted them and, after lauding our Branch Museum, arranged a special tour of the art works in the Chase Bank's executive offices.

The Annual Friends' Gala was held on May 8, and was chaired by Mrs. Joel W. Harnett; its theme was American Pop Art, to go with the major exhibition then on view. For the first time, the Board of Trustees and the Friends' Council felt it necessary to make a small charge for attendance at the Gala. This enabled the Council to permit members of the Friends to purchase extra tickets for guests. The result of this new policy—together with the fine preparatory work of the Gala Committee (whose names are listed elsewhere in the *Review*)—was to make this the best attended and most enjoyable Gala in many years. Contributions from Borden Inc., DCA Co., Dorman Cheese, Hallmark Cards Inc., Nathan's Famous Inc., Pepsico, Inc. for Frito-Lay products, Popsicle Industries, Schieffelin & Co., William Grant & Sons and the B. Manischewitz Co. helped make the event successful, and many of them added truly "Pop" atmosphere.

A major innovation this season was the formation of a special group of Friends, called the Historic Art Associates, whose particular interest lies in the field of 18th- and 19th-century American art. Their dues, double the usual Friends' dues, are used for regular Friends' membership benefits and to create a fund for enlarging the Whitney Museum's collection of 18th- and 19th-century painting and sculpture. Special benefits for these Associates will include catalogues of interest from other museums and events planned just for them as well as the satisfaction of knowing that they are contributing to the Whitney's work in this field.

The 1973-74 season was a good one for the Corporate Membership Development Committee, chaired by Arthur G. Altschul. The number of Corporate Members has now reached sixty and a list of these important supporters of the Museum appears elsewhere in the Whitney *Review*. Each of them gives a minimum of $1,000; as a group they constitute a significant source of funds for the Museum's programs.

At the last meeting of the Friends' Council held on May 22, Herbert S. Adler turned the chairmanship for the 1974-75 season over to Mrs. Joel W. Harnett, whose Vice Chairman will be Joel S. Ehrenkranz.

Exhibitions

Ivan Albright/Lithographs
August 30-October 2, 1973
Lithographs combining surrealism and expressionism show Mr. Albright's obsessive attention to detail. Installation by Elke M. Solomon.

Dreamhousing/Marc Balet
September 5-September 30, 1973
A slide exhibition showing a series of environmnetal transformations: cities, houses, gardens, highways, lakes. Installation supervised by Robert M. Doty. Exhibition initiated by the Architectural League of New York and made possible by a grant from the League's J. Clawson Mills Fund.

Jules Olitski
September 7-November 4, 1973
A retrospective exhibition of the artist for whom the critical phrase, color-field abstractionist, was coined. Organized by Kenworth Moffett for the Museum of Fine Arts, Boston. Installed at the Whitney Museum by Clement Greenberg, Kenworth Moffett and James K. Monte.

American Impressionist Painting
September 14-November 12, 1973
A survey exhibition of American painters whose work was inspired and influenced by the French Impressionist artists. The exhibition was selected and the catalogue written by Moussa M. Domit for the National Gallery of Art, Washington, D. C. Installation by Patricia Hills.

Tony Berlant: The Marriage of New York and Athens
October 4-November 8, 1973
Mr. Berlant's whimsical sculptures are broad recreations of Greek temples. Brochure essay by the artist. Installation by Robert M. Doty.

Vija Celmins Drawings
October 4-November 4, 1973
Miss Celmins's graphite drawings of sea, sky and desert combine the heightened visual awareness of surrealism with minimalist compositional devices. Brochure and installation by Elke M. Solomon.

Extraordinary Realities
October 16-December 2, 1973
The first major New York exhibition of a developing American substyle of painting, sculpture and ceramics in which witty, often absurd images are juxtaposed. Catalogue and installation by Robert M. Doty.

Mahler B. Ryder
November 8-December 9, 1973
A small exhibition of delicately rendered mixed-media drawings which often contain droll social comments. Brochure and installation by Robert M. Doty.

Lee Krasner: Large Paintings
November 13, 1973-January 6, 1974
An exhibition of mainly very large paintings, executed between 1951 and 1973, by a member of the first-generation abstract-expressionist group. Catalogue and installation by Marcia Tucker.

Larry Zox
November 20, 1973-January 15, 1974
A survey of paintings completed in the last ten years, this exhibition continued the Museum's policy of mounting exhibitions of artists' work at midpoint in their careers. Catalogue and installation by James K. Monte.

George Ault: Nocturnes
December 7, 1973-January 6, 1974
The immaculate style of Sheeler, Demuth and Ault is usually associated with crisp edges, clear shapes and high-keyed tonalities. Ault's nocturnes demonstrate a moody, romantic facet of the artist's work largely unknown to the art-viewing public. Brochure and installation by John I. H. Baur.

Michael Lekakis
December 14, 1973-January 13, 1974
Seven large wood sculptures carved in abstract, biomorphic shapes and executed over the period 1960 to 1973. Installation by James K. Monte.

Richard Haas
December 17, 1973-January 15, 1974
An exhibition of seven etchings depicting New York architectural subjects. Installation by Elke M. Solomon.

Anne Truitt
December 18, 1973-January 27, 1974
A retrospective exhibition of sculpture and drawings by a leading minimalist sculptor. The exhibition was organized by Walter Hopps for the Corcoran Gallery of Art, Washington, D. C., but seen at the Whitney prior to the Corcoran showing. Checklist by Walter Hopps. Installation by Walter Hopps and James K. Monte.

Marvin Torffield
December 20, 1973-January 17, 1974
A special installation in the Sculpture Garden with beams of sound directed across the Museum entrance and around the garden. Large custom fabricated speakers projected the beams to specific locations, allowing the listener to walk into the experience rather than hear it as allover ambient sound. Directed by James K. Monte.

Opposite: Richard Stankiewicz, *1973–9*. Gift of Sue and David Workman.

Bradley Walker Tomlin, *Composition #12.*
Promised gift of Mr. and Mrs. B. H. Friedman in honor of John I. H. Baur.

William Allan
January 17-February 17, 1974
A young California realist artist whose paintings are unusual because the droll contemporary iconography is depicted with thin, delicate washes, as though painted by a 19th-century English watercolorist. Brochure and installation by Marcia Tucker.

The Flowering of American Folk Art 1776-1876
February 1-March 24, 1974
A comprehensive exhibition of over 300 examples of pioneer American handiwork. The exhibition demonstrated the creativity, craftsmanship and art inherent in objects as diverse as weathervanes, fancifully decorated furniture, quilts and ship figureheads. Catalogue and selection by Jean Lipman and Alice Winchester. Installation designed by Marcel Breuer and Hamilton Smith. Installation by Thomas N. Armstrong III and Alice Winchester. The exhibition was made possible by a grant from Philip Morris Incorporated.

Alice Neel
February 7-March 17, 1974
A retrospective exhibition of portraits spanning the artist's career from the 1930s to the present. Mrs. Neel works in an expressionist tradition and has produced some of the most psychologically compelling of contemporary American portraits. Catalogue and installation by Elke M. Solomon.

Frank O'Hara, A Poet Among Painters
February 12-March 17, 1974
An exhibition juxtaposing O'Hara's poems with first- and second-generation abstract-expressionist paintings and sculpture from the Whitney's permanent collection. Brochure and installation by student art historians from the Whitney Museum Education Department's Independent Study Program.

John McLaughlin
February 21-March 17, 1974
A small retrospective exhibition of hard-edge abstract paintings by one of America's leading exponents of the style. The exhibition included pictures from the post-World War II period through the early 1960s. Installed by James K. Monte.

Ree Morton
March 21-April 21, 1974
The artist transformed the first floor gallery space into a sculptural environment by painting the walls, designing special lighting and constructing complementary objects. Brochure by Marcia Tucker. Installation by the artist.

Joan Mitchell
March 26-May 5, 1974
A selection of paintings, completed between 1969 and the present, done by a major second-generation abstract-expressionist living in France. Catalogue and installation by Marcia Tucker.

American Pop Art
April 6-June 16, 1974
A major retrospective survey of the American Pop Art movement from its inception in the seminal paintings and objects of Robert Rauschenberg and Jasper Johns, completed in the 1950s, through very recent examples by James Rosenquist and Roy Lichtenstein. Catalogue and installation by Guest Curator Lawrence Alloway.

Johan Sellenraad: The Brooklyn Bridge; City Hall to Water Street
April 23-May 19, 1974
A narrative, rather cinematic depiction of the lower portions of the New York landmark. Brochure and installation by Marcia Tucker.

Jacob Lawrence
May 16-July 7, 1974
A major retrospective exhibition of narrative-style paintings, many of which deal with the struggles of Blacks in America. Directed by Milton W. Brown with the assistance of Louise A. Parks. Installation by John I. H. Baur. The exhibition was made possible by a grant from IBM Corporation.

Two drawings by William Wegman. Gift of Mr. and Mrs. Joshua A. Gollin.

Acquisitions by the Museum 1973-74

All dimensions are in inches, height preceding width, preceding depth. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The dimensions of sculpture do not include the base unless it is an integral part of the work. The support for paintings in oil and synthetic polymer is canvas, and for watercolors, drawings and prints is paper unless otherwise noted. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.

Albright, Ivan Le Lorraine. b. 1897.
Show Case Doll. 1954.
Lithograph.
17 x 24⅜ (stone); 20-1/16 x 27-15/16 (sheet).
Anonymous gift. 73.44.

Allan, William. b. 1936.
Untitled. (1972.)
Watercolor.
18½ x 25¾ (sight).
Richard and Dorothy Rodgers Fund. 74.18.

Anuszkiewicz, Richard. b. 1930.
Inner Red. c. 1960.
Oil.
22 x 18.
Gift of Hon. and Mrs. Nelson A. Rockefeller in honor of John I. H. Baur. 74.57.

Ault, George. 1891-1948.
Salem Bridge. 1917.
Watercolor.
9¾ x 13½ (sight).
Gift of Virginia M. Zabriskie in honor of John I. H. Baur. 74.59.

Mrs. Park's Barn, Woodstock. 1933.
Pencil.
9¾ x 14¾ (sight).
Gift of Mr. and Mrs. Maurice Vanderwoude in honor of John I. H. Baur. 74.58.

Barnet, Will. b. 1911.
Woman & White Cat. (1971.)
Serigraph.
23¼ x 20 (composition); 26 x 21⅞ (sheet).
Gift of the Circle Gallery, Ltd. 73.52.

Barth, Frances. b. 1946.
Untitled Blue. 1973.
Oil.
60½ x 121¾.
Gift of Leonard and Ruth Bocour. 73.63.

Baynard, Ed. b. 1940.
Two Trees. 1972.
Pencil.
20½ x 25½.
Gift of Mr. and Mrs. Daniel W. Dietrich II. 73.56.

The Wind. 1972.
Pencil.
20½ x 25½.
Gift of Mr. and Mrs. Daniel W. Dietrich II. 73.57.

Bellows, George. 1882-1925.
Splinter Beach. (1916.)
Lithograph.
15 x 19¾ (composition); 16½ x 20⅞ (sheet).
Purchase. 73.69.

Bierstadt, Albert. 1830-1902.
Study of Bushes. c. 1863.
Pencil.
11¼ x 16¾ (sight).
Gift of Mr. and Mrs. Maurice Glickman in honor of John I. H. Baur. 74.60.

Blaine, Nell. b. 1922.
Figure in Summer Interior. 1966.
Oil.
28 x 36.
Gift of Arthur Cohen in honor of John I. H. Baur. 74.61.

Boggs, Frank. 1855-1926.
Untitled. 1920.
Watercolor.
12¾ x 15¾ (sight).
Gift of Mr. and Mrs. Morton Ostow. 73.76

Brach, Paul. b. 1924.
New Day. 1967.
Oil.
65 x 65.
Gift of Margery and Harry Kahn. 73.66.

Brenner, Michael. 1885-1969.
Portrait of a Man. c. 1926.
Bronze.
13 x 9¼ x 7¾.
Gift of Mrs. Michael Brenner. 74.8.

William Allan, *Untitled.* Richard and Dorothy Rodgers Fund.

Buchwald, Howard. b. 1943.
Untitled. 1973.
Graphite.
32 x 22⅛.
Purchase. 74.17.

Burchfield, Charles. 1893-1967.
Doodle with Stars. (1916.)
Pencil.
5¾ x 8¾ (sight).
Gift of the Raydon Gallery in honor of John I. H. Baur. 74.5.

Goldenrod in December. 1948.
Watercolor.
25¾ x 39¾ (sight).
Gift of Flora Whitney Miller in honor of John I. H. Baur. 74.62.

Whitney (In Deep Woods). n.d.
Pencil.
8 x 5 (sight).
Gift of the Raydon Gallery in honor of John I. H. Baur. 74.6.

Summer Benediction. n.d.
Lithograph.
11¾ x 9 (composition); 15¾ x 11½ (sheet).
Gift of Dr. and Mrs. David B. Pall. 74.24.

418-J2. n.d.
Pencil.
17 x 2¼ (sight).
Gift of the Raydon Gallery in honor of John I. H. Baur. 74.7.

Calder, Alexander. b. 1898.
The Fish. (1944.)
Metal, wire, glass, mirrors, beads.
16¼ x 40.
Promised gift of an anonymous donor in honor of John I. H. Baur. 10.74.

Self-Portrait. n.d.
Etching.
6¼ x 9 (composition); 10 x 12¾ (sight).
Gift of Dr. and Mrs. David B. Pall in honor of John I. H. Baur. 74.78.

Triumph. 1974.
Gouache.
29½ x 43¼.
Gift of the artist in honor of John I. H. Baur. 74.63.

Michael Brenner, *Portrait of a Man.*
Gift of Mrs. Michael Brenner.

Callery, Mary. b. 1903.
Seated Figure. (1947-52.)
Bronze.
41 x 58 x 62.
Anonymous gift. 74.51.

Castellón, Federico. 1914-1971.
Tightrope Walker. (1970.)
Color lithograph.
26 x 20⅞ (composition); 29-15/16 x 22¼ (sheet).
Gift of the Circle Gallery, Ltd. 73.53.

Celmins, Vija. b. 1939.
Ocean. (1972-73.)
Graphite on acrylic sprayed ground.
11½ x 98 (sight).
Gift of Mr. and Mrs. Joshua A. Gollin. 73.71.

Chinni, Peter. b. 1928.
Origins of Movement. 1966.
Bronze.
26½ x 40 x 38¼.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.50.

Christo. b. 1937.
Package on Hand Truck. (1973.)
Metal, canvas and rope.
52 x 30 x 31.
Gift of Mr. and Mrs. Albrecht Saalfield. 74.74.

Clerk, Pierre. b. 1928.
Great Jones II. 1971.
Synthetic polymer.
120 x 96.
Gift of Timothy Collins. 73.59.

Close, Chuck. b. 1940.
Phil. 1973.
Watercolor.
21⅞ x 17.
Gift of Lily Auchincloss in honor of John I. H. Baur. 74.16.

Clough, George. 1824-1901.
Blennerhassett's Island. c. 1875.
Oil on composition board.
10½ x 26¼.
Gift of Mr. and Mrs. Ferdinand H. Davis. 74.9.

Charles Burchfield, *Goldenrod in December.*
Gift of Flora Whitney Miller in honor of John I. H. Baur.

Coggeshall, Calvert. b. 1907.
Division. 1973.
Oil.
65 x 67.
Anonymous gift. 74.45.

Coleman, Glenn O. 1887-1932.
New Street, No. 1. c. 1927.
Oil.
29 x 24.
Gift of Mrs. Herbert B. Lazarus. 73.81.

Coach on Fire. 1928.
Lithograph.
13⅛ x 18-3/16 (composition).
Gift of Mrs. Herbert B. Lazarus. 73.90.

Lady in the Street. 1928.
Lithograph.
10-15/16 x 10-15/16 (composition).
Gift of Mrs. Herbert B. Lazarus. 73.80.

Rockport. 1931.
Lithograph.
12-3/16 x 14-11/16 (composition).
Gift of Mrs. Herbert B. Lazarus. 73.91.

Copley, William. b. 1919.
Monsieur Verdou. 1973.
Synthetic polymer.
60 x 96.
Gift of the artist. 74.52.

Creecy, Herbert. b. 1939.
Untitled. 1972.
Synthetic polymer.
68¼ x 68½.
Gift of Judith Alexander. 73.78.

D'Arcangelo, Allan. b. 1930.
Landscape. 1964.
Synthetic polymer.
70 x 60.
Gift of the artist (and exchange). 73.60.

Davis, Brad. b. 1942.
Guerrilla Warfare. 1972-73.
Synthetic polymer and metal leaf.
100¾ x 81 (irregular).
Gift of Mr. and Mrs. William A. Marsteller (and purchase). 73.72.

Davis, Gene. b. 1920.
Submarine. 1973.
Synthetic polymer.
90¾ x 118½.
Gift of Susan Morse Hilles. 73.61.

Dewing, Thomas W. 1851-1938.
Lady in a Green Dress. c. 1900.
Oil.
14¼ x 13.
Gift of Mr. and Mrs. Jacob M. Kaplan. 73.83.

di Suvero, Mark. b. 1933.
Hankchampion. (1960.)
Wood and chains.
77½ x 149 x 105.
Gift of Mr. and Mrs. Robert C. Scull. 73.85.

Dill, Guy. b. 1946.
"This Looks Like the Work of the Algonquin." (1973.)
Concrete, glass, steel.
64 x 77 x 87½.
Gift of the Howard and Jean Lipman Foundation, Inc. 74.4.

Erma, Thomas. 1939-1965.
Red, Green, Blue. 1963.
Oil and paper collage on canvas.
63¾ x 50¾.
Gift of David Kluger. 74.73.

Evans, Minnie. b. 1892.
My Very First, My Second. 1935.
Ink.
11¾ x 7⅞ (over-all).
Promised gift of Dorothea M. and Isadore Silverman. 11.74.

Evergood, Philip. 1901-1973.
Fishermen by the Sea (In the Rain). 1951.
Oil.
27 x 18.
Promised gift of Bella and Sol Fishko in honor of John I. H. Baur. 8.74.

Miss Barzansky in Summurtime. (1961.)
Ink.
31 x 23.
Promised gift of Terry Dintenfass in honor of John I. H. Baur. 9.74.

Feeley, Paul. 1913-1966.
Kilroy. n.d.
Synthetic polymer.
67¼ x 46.
Anonymous gift. 73.86.

Ferber, Herbert. b. 1906.
Two Squares II. 1968.
Copper and brass.
131 x 79 x 66.
Gift of Mr. and Mrs. Monroe Geller. 74.33.

Fish, Janet. b. 1938.
Painted Water Glasses. 1974.
Oil.
53¾ x 60.
Gift of Sue and David Workman. 74.15.

Gorky, Arshile. 1904-1948.
Mannikin. (1931.)
Lithograph.
14-7/16 x 11¼ (composition).
Purchase. 74.36.

Graves, Nancy. b. 1940.
Untitled No. 4 (Brown and Gray). (1973-74.)
Synthetic polymer.
Five panels, 88 x 132 (over-all).
Purchase. 74.14.

Guglielmi, Louis O. 1906-1956.
Deserted Bridge with Figure. (1934.)
Oil.
34 x 26.
Gift of Charles Simon in honor of John I. H. Baur. 74.64.

Heade, Martin Johnson. 1819-1904.
Orchids, Passion Flowers and Hummingbird. c. 1865.
Oil.
19½ x 13½.
Gift of Mrs. Robert C. Graham in honor of John I. H. Baur. 74.96.

Held, Al. b. 1928.
South Southwest. (1973.)
Synthetic polymer.
96 x 144.
Purchase. 73.65.

Homer, Winslow. 1836-1910.
Untitled (Three Women with Baskets). n.d.
Photogravure.
22 x 27-3/16 (plate); 23-3/16 x 28¾ (sheet).
Gift of Lewis Adler. 73.54.

Humphrey, Ralph. b. 1932.
Number 10, 1973. 1973.
Synthetic polymer.
54¼ x 72¼.
Gift of the artist (and exchange). 73.43.

Kahn, Wolf. b. 1927.
After Glow. 1974.
Oil.
41½ x 66.
Promised gift of Margery and Harry Kahn. 1.74.

Katz, Alex. b. 1927.
Large Head of Ada. (1972-73.)
Etching and aquatint.
15 x 40 (sheet).
Gift of Paul J. Schupf in honor of John I. H. Baur. 74.35.

Provincetown, Late Afternoon I. (1973.)
Serigraph.
18 x 24 (sheet).
Gift of Brooke Alexander. 74.41

2:30 II. 1973.
Pencil.
24½ x 33½.
Neysa McMein Purchase Award. 73.73.

Kipniss, Robert. b. 1931.
Dark Trees. (1973.)
Color lithograph.
13-15/16 x 16-15/16 (composition); 19½ x 22 (sheet).
Gift of Dr. and Mrs. Paul Beck. 73.67.

Hilltop. (1973.)
Color lithograph.
15⅞ x 17⅛ (composition, irregular); 21-13/16 x 22½ (sheet).
Gift of Dr. and Mrs. Paul Beck. 73.68.

Kurt, Kay. b. 1944.
"Ever Eat Anything that Made You Feel Like Saturday Night on Tuesday Afternoon?" (1968.)
Oil.
60 x 144.
Gift of Margery and Harry Kahn. 73.64.

Levinson, Mon. b. 1926.
Untitled. 1973.
Frottage.
28 x 20¼ (composition); 30 x 22¼ (sheet).
Gift of the Gilman Foundation, Inc. 74.37.

Untitled. 1973.
Frottage.
28¼ x 20¼ (composition); 30 x 22¼ (sheet).
Gift of the Gilman Foundation, Inc. 74.38.

Untitled. 1973.
Frottage.
28 x 20¼ (composition); 30 x 22¼ (sheet).
Gift of the Gilman Foundation, Inc. 74.39.

Glen O. Coleman, *New Street, No. 1.* Gift of Mrs. Herbert B. Lazarus.

Loving, Al. b. 1935.
Septehedron 34. 1970.
Synthetic polymer.
88¼ x 102¾.
Gift of William Zierler, Inc. in honor of John I. H. Baur. 74.65.

Mangold, Sylvia. b. 1938.
Floor with Horizontal Mirror. (1974.)
Synthetic polymer.
51 x 67½.
Gift of Mr. and Mrs. William Marsteller (and purchase). 74.42.

Untitled. 1974.
Lithograph.
21-15/16 x 30⅛ (composition); 29⅝ x 37¼ (sheet).
Purchase. 74.49.

Mason, Alice Trumbull. 1904-1971.
Pale Column. 1956.
Oil.
15 x 22.
Gift of Emily and Wolf Kahn. 74.1.

McLaughlin, John. b. 1898.
#1, 1963. 1963.
Oil.
48¼ x 59¾.
Gift of Lily Auchincloss in honor of John I. H. Baur. 74.13.

Mitchell, Joan. b. 1926.
Clearing. (1973.)
Oil.
Three panels, 110¼ x 236 (over-all).
Gift of Susan Morse Hilles in honor of John I. H. Baur. 74.72.

Motherwell, Robert. b. 1915.
Celtic Stone. (1971.)
Color lithograph.
41⅜ x 29-9/16 (sheet).
Purchase. 74.34.

Untitled. (1973.)
Color aquatint.
35 x 17¼ (composition); 41½ x 24⅛ (sheet).
Gift of the artist in honor of John I. H. Baur. 74.66.

Natkin, Robert. b. 1930.
Untitled. 1961.
Watercolor.
14 x 17¾.
Gift of Mrs. G. Richard Davis. 73.75.

Noguchi, Isamu. b. 1904.
Work Sheets for Sculpture. 1945.
Pencil on graph paper with cutouts.
17 x 22.
Gift of the Howard and Jean Lipman Foundation, Inc. 74.46.

O'Keeffe, Georgia. b. 1887.
Drawing IV. (1959.)
Charcoal.
18½ x 24½ (sight).
Gift of Chauncey L. Waddell in honor of John I. H. Baur. 74.67.

Olitski, Jules. b. 1922.
Wheels Up. (1968.)
Acrylic and air-drying lacquer on aluminum.
328 x 40½ x 84.
Promised gift of William S. Rubin. 2.74.

Ossorio, Alfonso. b. 1916.
Janus. 1969.
Serigraph.
30¾ x 22½ (composition); 37 x 27⅞ (sheet, irregular).
Gift of the artist. 73.55.

Rabkin, Leo. b. 1919.
Through Blue. 1969.
Watercolor.
38 x 25 (irregular).
Gift of Mr. and Mrs. Leo Rabkin in honor of John I. H. Baur. 74.68.

Shadow Box—Jena. (1970.)
Acrylic sheets.
48 x 72 x 9.
Gift of Mr. and Mrs. Jackson Phillips in memory of Stephen Jackson Phillips. 73.70.

Raffael, Joseph. b. 1933.
Water Painting No. 5. (1973.)
Oil.
78 x 114¼.
Purchase. 73.74.

Ramberg, Christina. b. 1946.
Istrian River Lady. 1974.
Synthetic polymer on composition board.
34½ x 30.
Gift of Mr. and Mrs. Frederic M. Roberts in memory of James Reed Roberts. 74.12.

Rauschenberg, Robert. b. 1925.
Lawn. 1965.
Lithograph.
31½ x 24¾ (composition); 34⅞ x 26½ (sheet).
Gift of Mr. and Mrs. Stanley L. Helfgott. 73.89.

Visitation I. 1965.
Lithograph.
24⅝ x 20 (composition); 30 x 22 (sheet).
Promised gift of Mr. and Mrs. Matthew A. Meyer in honor of John I. H. Baur. 6.74.

Reinhardt, Ad. 1913-1967.
Abstract Painting, Blue 1953.
Oil.
50 x 28.
Gift of Susan Morse Hilles. 74.22.

Richards, William Trost. 1833-1905.
Atlantic City—Beach Dunes and Grass. c. 1870.
Watercolor.
7¾ x 12½ (sight).
Gift of Mr. and Mrs. Ralph Spencer. 74.2.

Rocks near Narragansett. c. 1872.
Pencil.
10¾ x 15.
Gift of Ira Spanierman, Inc., in honor of John I. H. Baur. 74.71.

Sleive League, Donegal, Ireland. 1893.
Oil.
19¾ x 32¼.
Gift of the Historic Art Associates of the Whitney Museum of American Art. 74.75.

Robinson, Theodore. 1852-1896.
Etude. 1890.
Oil.
12 x 16¼.
Gift of Mr. and Mrs. Raymond J. Horowitz in honor of John I. H. Baur. 74.40.

Rosenblum, Jay. b. 1933.
Lyre. (1974.)
Serigraph.
22 x 21-15/16 (composition); 26 x 26 (sheet).
Gift of Herbert S. Adler. 74.48.

Rosenquist, James. b. 1933.
"high-pool." 1964-66.
Color lithograph.
26½ x 40 (composition and sheet, irregular).
Gift of Mr. and Mrs. Stanley L. Helfgott. 73.88.

Roszak, Theodore. b. 1907.
Invocation V. (1962.)
Nickel-silver.
115 x 50 x 20.
Gift of the artist in honor of John I. H. Baur. 74.70.

Saret, Alan. b. 1944.
Untitled. (1970.)
Pencil and colored pen.
24 x 37¾.
Purchase. 74.11.

Serra, Richard. b. 1939.
Untitled. 1972.
Lithographic crayon.
37¾ x 49¾.
Gift of Susan Morse Hilles. 74.10.

7 Objects/69. 1969
Portfolio of seven objects in mixed mediums, in wooden chest.
9½ x 24 x 13½.
Gift of Dr. and Mrs. Aaron H. Esman. 74.47.
Bradshaw, David. *Tears.* Wet and dry materials. Painting on canvas, about 20 x 50.
Hesse, Eva. *Enclosed.* Pliable object made from a gauze-like tape, dipped in liquid rubber, wrapped around a blown balloon and powdered. Average 3 x 10.
Kaltenbach, Stephen. *Fire.* Bronze sidewalk plaque. Signed and numbered. 3¾ x 7¾.
Nauman, Bruce. *Record.* Sound Track From First Violin Film; Violin Problem No. 2, Rhythmic Stamping (Four Rhythms in Preparation for Video Tape Problems). Jacket silkscreen with photographs of the artists from video tape of Stamping.
Saret, Alan. *Untitled.* Reprocessed nylon net, about 24" long.
Serra, Richard. *Rolled, Encased & Sawed.* 3 lbs. per sq. ft. of chemical lead which has been rolled and encased in a lead pipe and sawed into 12 inch length.
Sonnier, Keith. *Plaster Cast in Satin.* 14 x 22. To be hung on a wall with two nails.

Sheeler, Charles. 1883-1965.
Architectural Cadences. 1954.
Serigraph.
6¼ x 8¾ (composition); 7¾ x 10 (sheet).
Purchase. 74.23.

Sommer, William. 1867-1949.
Seated Woman and Dog. 1928.
Watercolor.
11 x 15.
Gift of Joseph, Elsie and Connie Erdelac. 74.56.

Fruit Bowl and Silo. c. 1933.
Watercolor.
11 x 15.
Gift of Joseph, Elsie and Connie Erdelac. 74.55.

Soyer, Raphael. b. 1899.
Nude. n.d.
Oil.
20 x 16.
Gift of Mr. and Mrs. George Greenspan. 74.54.

Reading from Left to Right. 1938.
Oil.
26¼ x 20¼.
Gift of Mrs. Emil J. Arnold in memory of Emil J. Arnold and in honor of Lloyd Goodrich. 74.3.

Stankiewicz, Richard. b. 1922.
1973–9. (1973.)
Welded Cor-Ten steel.
75 x 50 x 40.
Gift of Sue and David Workman. 73.62.

Steir, Pat. b. 1938.
Line Lima. 1973.
Oil and pencil on canvas.
84 x 84.
Anonymous gift. 74.44.

Stella, Joseph. 1877-1946.
Untitled. c. 1919.
Oil on glass.

Kay Kurt, *"Ever Eat Anything that Made You Feel Like Saturday Night on Tuesday Afternoon?"* Gift of Margery and Harry Kahn.

Richard Serra, *Untitled*. Gift of Susan Morse Hilles.

12¾ x 8.
Promised gift of Mrs. Daisy Viertel Shapiro in honor of John I. H. Baur. 5.74.

Tchelitchew, Pavel. 1898-1957.
Composition. 1946.
Charcoal and ink wash.
13½ x 11¼.
Gift of Mr. and Mrs. Morton Ostow. 73.79.

Tomlin, Bradley Walker. 1899-1953.
Composition #12. (1949.)
Oil.
32 x 31.
Promised gift of Mr. and Mrs. B.H. Friedman in honor of John I. H. Baur. 3.74.

Number 2—1950. (1950.)
Oil.
54 x 42.
Promised gift of Mr. and Mrs. David Rockefeller in honor of John I. H. Baur. 4.74.

Tuttle, Richard. b. 1941.
Dane Grey. (1973.)
Ink and pencil.
14 x 11.
Gift of the Albert A. List Fund. 74.19.

In Praise of Economic Determinism. 1973.
Lithograph with pencil and punched holes.
31 x 22½ (sheet).
Purchase. 74.43.

Orange Plot. (1974.)
Ink and felt-tipped pen on paper.
14 x 11.
Gift of the Albert A. List Fund. 74.20.

Sirakus. (1974.)
Ink painted on paper.
14 x 11.
Gift of the Albert A. List Fund. 74.21.

Warhol, Andy. b. 1925.
Electric Chairs. 1971.
Portfolio of ten serigraphs.
35⅝ x 48-1/16 each (composition and sheet).
Gift of Peter M. Brant. 73.92.

Weber, Max. 1881-1961.
Untitled. n.d.
Watercolor.
10¼ x 8⅛ (sight).
Gift of Mr. and Mrs. Morton Ostow. 73.77.

Wegman, William. b. 1943.
Untitled (Typewriter). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.25.

Untitled (Looking at Airplanes). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.26.

Untitled (Bird House—Bird). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.27.

Untitled (announcing restrooms). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.28.

Untitled (Expressive Shapes). (1973.)
Pencil.

8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.29.

Untitled ("ate a bushel of peaches"). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin. 74.30.

Untitled (Projector–projectile). (1973.)
Pencil.
8½ x 11.
Gift of Mr. and Mrs. Joshua A. Gollin 74.31.

Untitled (like father like son). (1973.)
Pencil.
9 x 11-15/16.
Gift of Mr. and Mrs. Joshua A. Gollin 74.32.

Winsor, Jackie. b. 1941.
Bound Logs. (1972-73.)
Wood and hemp.
114 x 29 x 18.
Gitf of the Howard and Jean Lipman Foundation, Inc. 74.53.

Yunkers, Adja. b. 1900.
2nd Dream of the Infanta Isabel II. 1973.
Serigraph.
33 x 24 (composition, irregular); 40⅞ x 27⅞ (sheet, irregular).
Gift of Chambord-Darville, Ltd. 73.58.

Portrait of Dore. (1962.)
Bronze.
25 x 7½ x 8½.
Anonymous gift. 73.87.

Zorach, William. 1887-1966.
Two Figures. (1929.)
Conte crayon.
29¼ x 8¼ (sight).
Gift of the artist's children in honor of John I. H. Baur. 74.69.

Zucker, Barbara. b. 1940.
Untitled. (1973.)
Kapok and natural rubber latex on paper.
45 x 47.
Anonymous gift. 73.82.

Christo, *Package on Hand Truck.* Gift of Mr. and Mrs. Albrecht Saalfield.

September 4, 1974

To the Board of Trustees of
Whitney Museum of American Art

We have examined the balance sheets of the Whitney Museum of American Art at June 30, 1974 and 1973 and the related statements of revenue, expenses and changes in fund balances for the years then ended. Our examinations of these statements were made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances. It was impracticable for us to extend our examinations of contributions received from the general public beyond accounting for amounts so recorded.

The method of accounting for furniture and fixtures was changed in 1974 as described in Note 1C to the financial statements.

In our opinion, the accompanying balance sheets and the related statements of revenue, expenses and changes in fund balances present fairly the financial position of the Whitney Museum of American Art at June 30, 1974 and 1973 and the revenue, expenses, and changes in fund balances for the years then ended in conformity with generally accepted accounting principles applied on a consistent basis after restatement for the change, with which we concur, referred to in the preceding paragraph.

Price Waterhouse & Co.

Whitney Museum of American Art
Exhibit A
Balance Sheets

	June 30, 1974	June 30, 1973
Assets		
General Fund:		
Cash	$ 94,795	$ 34,788
Pledges receivable (Note 2)	10,164	16,984
Interest and dividends receivable	116,525	114,407
Accounts receivable	55,755	116,064
Contributed work of art, held for sale (Note 3)	88,018	150,000
Investments, at cost (market value 1974, $9,778,000; 1973, $11,238,000) (Note 1B)	9,641,163	9,876,487
Inventory of publications, at lower of cost or market (Note 1D)	79,238	91,235
Prepaid expenses and other current assets	30,044	56,535
	10,115,702	10,456,500
Restricted Funds:		
Cash	32,097	66,235
Pledges receivable (Note 2)	406,532	238,198
Interest and dividends receivable	5,290	4,562
Investments, at cost (market value 1974, $492,000; 1973, $515,000) (Note 1B)	517,597	443,597
Due from general fund	69,085	173,233
	1,030,601	925,825
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost, less accumulated depreciation 1974, $684,140; 1973, $598,244 (Note 1C)	3,598,660	3,676,556
Furniture and fixtures, at cost, less accumulated depreciation 1974, $16,494; 1973 $7,316 (Note 1C)	47,750	43,894*
	5,494,410	5,568,450
	$16,640,713	$16,950,775
Liabilities and fund balances		
General Fund:		
Accounts payable and accrued expenses	$ 81,362	$ 175,001
Due to restricted funds	69,085	173,233
General fund balance (Exhibit B)	9,965,255	10,108,266
	10,115,702	10,456,500
Restricted Funds:		
Accounts payable and accrued expenses	1,785	10,294
Restricted funds balance (Exhibit B and Note 5)	1,028,816	915,531
	1,030,601	925,825
Building Fund:		
Building fund balance (Exhibit B)	5,494,410	5,568,450
	$16,640,713	$16,950,775

*Restated (Note 1C).

Whitney Museum of American Art
Exhibit B
Statements of Revenue, Expenses and Changes in Fund Balances

	Year ended June 30,					
	1974			1973		
	General fund	Restricted funds	Building fund	General fund	Restricted funds	Building fund
Operating revenues:						
Dividends and interest	$ 606,825	$ 25,185		$ 508,420	$ 21,808	
Admissions	323,150			258,418		
Sales of publications	265,738			159,880		
Revenue from Friends of the Whitney Museum	197,386			185,152		
Fees and royalties	144,301			85,665		
Restaurant sales	81,862			71,864		
Contributions to operations (Note 1E)	74,220			96,809		
Special events	32,305			25,521		
Other income	7,916	11,186		16,126	2,932	
Total operating revenue	1,733,703	36,371		1,407,855	24,740	
Operating expenses:						
Exhibitions	580,601			515,227		
Housing and security of art collection	367,635			286,684		
Education program	214,944			122,860		
Cost of publications sold	142,831			98,028		
Maintenance of art collection	117,044			99,665		
Film program	88,944			94,660		
Special events	32,809			24,147		
Library services	22,514			20,209		
Expenses for designated purposes		10,691			9,661	
Depreciation of buildings and improvements (Note 1C)			$ 85,896			$ 85,496
Depreciation of furniture and fixtures (Note 1C)			9,178			7,316
General administration	509,010			487,432		
Restaurant expenses	106,988			94,370		
Employee benefits and retirement payments (Note 4)	125,444			110,640		
Total operating expenses	2,308,764	10,691	95,074	1,953,922	9,661	92,812
Transfers to general fund from restricted funds for reimbursement of specified operating expenses (Notes 1E and 5)	(368,044)	368,044		(302,433)	302,433	
Net operating expenses	1,940,720	378,735	95,074	1,651,489	312,094	92,812
(Loss) from operations	(207,017)	(342,364)	(95,074)	(243,634)*	(287,354)	(92,812)
Nonoperating revenues and (costs):						
Gain (loss) on sale of securities	5,344			1,407,500	(9,126)	
Gifts and grants (Note 1E)	141,678	567,065		155,616	643,587	
Funding of pension plan (Note 4)		19,000			24,400	
Purchases of works of art (Note 1A)		(130,416)		(1,605)	(123,525)	
Interest on notes				(1,250)		
Loss on reevaluation of contributed work of art held for sale (Note 3)	(61,982)					
Reclassification for purchases of works of art incorrectly charged in 1972				45,000	(45,000)	
Excess (deficiency) of revenue over expenses	(121,977)	113,285	(95,074)	1,361,627	202,982	(92,812)
Furniture and fixtures capitalized (Note 1C)				39,960		
Transfer of fixed assets purchased	(21,034)		21,034	(51,210)		51,210
Fund balance, beginning of year	10,108,266	915,531	5,568,450	8,757,889	712,549	5,610,052
Fund balance, end of year (Note 5)	$ 9,965,255	$1,028,816	$5,494,410	$10,108,266	$915,531	$5,568,450**

*Restated to exclude the $11,250 purchase of furniture and fixtures from operating expenses and include it in fund transfers (Note 1C).
**Building fund restated to include furniture and fixtures (Note 1C).

Note 1—Summary of Accounting Policies:

A. *Works of art and library works:*

In accordance with policies generally followed by museums, works of art and library works have been excluded from the balance sheets. These works are charged to the general or restricted funds when purchased, depending upon the source of the funds used for such purposes.

B. *Investments:*

Investments are carried at cost. Gains or losses from investment transactions are determined on an average cost basis and are included in nonoperating revenues of the general and restricted funds, depending upon the source of the security transactions.

C. *Land, building, capital improvements and furniture and fixtures:*

Land owned by the Museum is carried at cost. Building, capital improvements and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method on estimated useful lives of fifty years for the building, twenty to fifty years for capital improvements and seven years for furniture and fixtures.

Beginning in 1974 the Museum capitalized all furniture and fixtures. In prior years furniture and fixtures were charged to expense when purchased. The 1973 financial statements have been restated with the following effect on loss from operations and building fund balance:

GENERAL FUND	
1973 loss from operations as previously stated	($254,884)
Capitalization of furniture and fixtures previously expensed in 1973	11,250
Restated 1973 loss from operations	($243,634)

BUILDING FUND		
1973 building fund balance as previously stated		$5,524,556
Capitalization of net book value of furniture and fixtures expensed in years prior to 1973	$39,960	
Capitalization of furniture and fixtures previously expensed in 1973	11,250	
Total furniture and fixture capitalization		51,210
Less—Depreciation expense for furniture and fixtures		(7,316)
Restated 1973 building fund balance		$5,568,450

D. *Inventory:*

Inventory is carried at the lower of cost or market, cost being determined by the average cost method.

E. *Contributions, gifts and grants:*

All contributions specifically designated for operations are included in operating revenues of the general fund. Unrestricted gifts and grants and those restricted by the donor for more specific use are included in nonoperating revenues of the general and restricted fund respectively. Where a donor-restricted gift or grant relates to a specific operating purpose, a transfer is made from the restricted fund to the general fund when such expenditure is made by the general fund.

Note 2—Pledges Receivable:

Pledges receivable at June 30, 1974, according to the terms of such pledges, are expected to be paid as follows:

Fiscal year ending June 30	General fund	Restricted funds
1975	$ 7,914	$274,877
1976	1,000	91,655
After 1976	1,250	40,000
	$10,164	$406,532

Note 3—Contributed Work of Art Held for Sale:

The contributed work of art held for sale consists of a painting whose value had been appraised at $150,000 by independent art appraisers. The painting was sold on July 3, 1974 for net proceeds of $88,018. At June 30, 1974, the painting was reevaluated to its market value and the loss of $61,982 was recognized in the year ended June 30, 1974.

Note 4—Pension Plan:

The Museum has a noncontributory pension plan covering substantially all of its employees. Although it is not required under the plan to do so, the Museum has established a separate pension fund (as part of its restricted funds) into which it plans to deposit annually an amount equal to current service cost and prior service cost (amortized over thirty years). Such funds are being invested and will be used to pay pensions when they become due. The pension fund, consisting of contributions for the period since the inception of the plan on February 1, 1970 through June 30, 1974, is comprised of the following:

	1974	1973
Cash	$ 891	$ 4,769
Investment, at cost, which approximates market value	96,701	66,701
Accrued interest on investments	449	195
Due from general fund for accrued pension expense for the fiscal years 1974 and 1973	6,531	10,520
	$104,572	$82,185

In addition to the above, $92,145 in funds of a predecessor pension plan, which will be used to pay a portion of pension benefits of the present plan, is maintained in a separate trust.

Pension expense, including current service costs and amortization of prior service costs, amounted to approximately $26,000 (1974) and $31,000 (1973). These amounts also include approximately $7,000 of direct payments to retired employees who are not covered by either of the Museum's pension plans. The pension plan's actuary has estimated that the actuarially computed value of vested benefits exceeds the value of the pension fund and of the trust referred to in the preceding paragraph by approximately $10,000 (1974) and $18,000 (1973).

Note 5—Restricted Fund Balances and Transfers to the General Fund:

At June 30, 1974 and 1973 and for the years then ended, the restricted fund balances and the amounts transferred into the general fund consisted of the following:

	Restricted funds at June 30,	
	1974	1973
Endowment funds	$ 422,494	$330,499
Funds restricted for purchases of works of art	38,798	85,277
Funds for specified operating purposes	462,952	417,570
Pension fund (Note 4)	104,572	82,185
Total restricted fund balance	$1,028,816	$915,531

	Transfers to general fund from restricted funds for reimbursement of specified operating expenses during the year ended June 30,	
	1974	1973
Education program	$171,324	$ 71,360
Exhibitions	110,817	104,269
Other specified operating expenses	51,851	89,819
Publications	17,172	16,200
Film program	16,880	20,785
Total amount transferred to general fund	$368,044	$302,433

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Gertrude Vanderbilt Whitney, *Founder*

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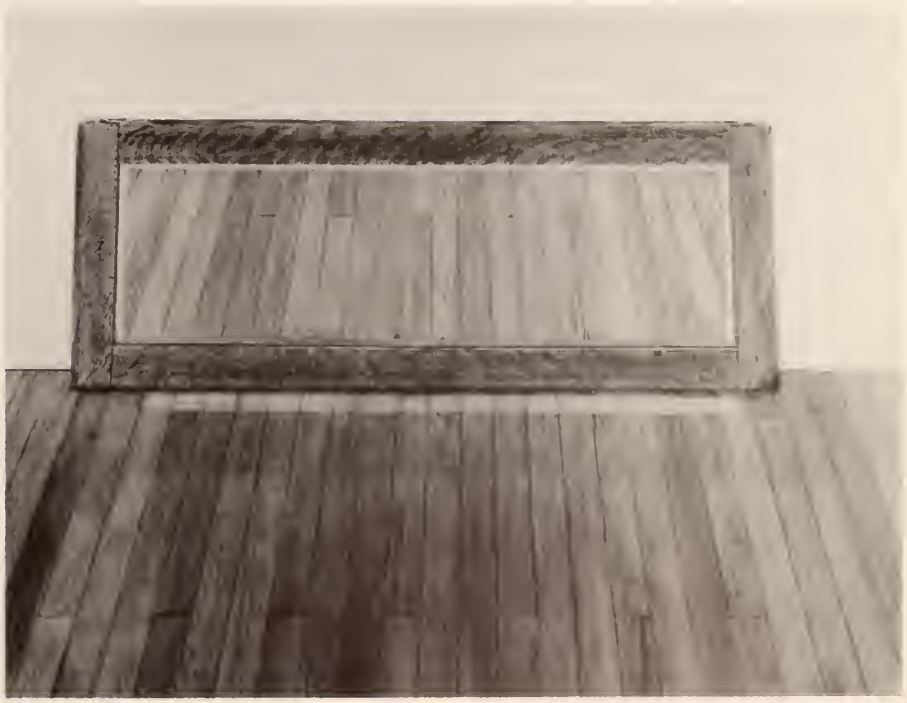

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